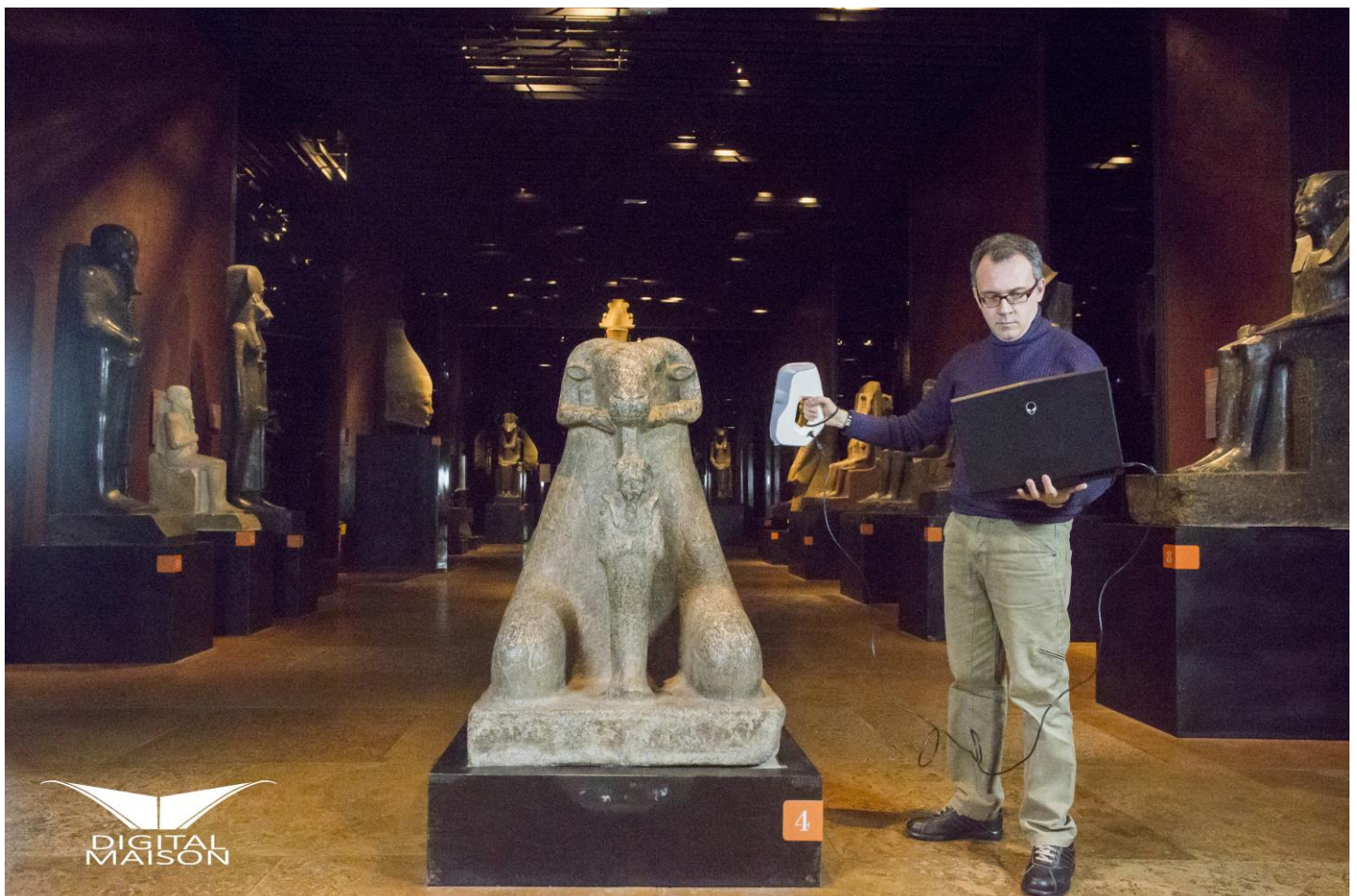


Scanning session in the Egyptian Museum, Turin

The Egyptian Museum in Turin is considered, by value and quantity of the artifacts, to be the second largest in the world, after Cairo, and is the oldest Egyptian museum in the world: someone even considers the most important, as it is believed that the new Egyptian state government has lowered the interest on its premises. It houses one of the largest collections of Egyptian antiquities with more than 30,000 artefacts, and is dedicated solely to Egyptian art and culture.

The first Egyptian relics arrived in Turin in 1759, which increased significantly during the Napoleonic campaigns that gave rise to collections of Egyptian artifacts. Famous scholars like Bernardino Drovetti brought in Turin a great quantity of finds, which were united to the collections of the royal house who opened the museum in 1824. The most famous director of last nineteenth century, Carlo Schiaparelli, personally conducted important archaeological missions to enlarge the collection, bringing the museum to a world class status, while still maintaining the acquisition of the exhibits.

After the privatization in 2004 by Fondazione Museo delle Antichità Egizie, the building itself was remodeled following the celebration of the 2006 Winter Olympics. Its main rooms were redesigned by the Academy awarded Dante Ferretti. The so-called Kings Gallery (Sala dei Re) , consisting of two adjacent rooms that contain the larger exhibits in a beautiful setting, with soft lighting, which gives greater appeal to the public whilst still maintaining their mystery and beauty.



Within the Kings gallery was held the first scanning session, which saw alternating works, including sculptures and artifacts of different sizes, from the small Ushabti (small statues which formed an integral and indispensable element of the grave goods), decorative elements of medium size small (Pyramidion, Stele of Ra-Harakhty), the average size statues (Nefertari and Pendua), to move on to bigger sculptures like the famous Sphinx, Thutmosis, the Cartouche, to arrive at the gigantic Horemheb and Amon, object of a very complex scan.



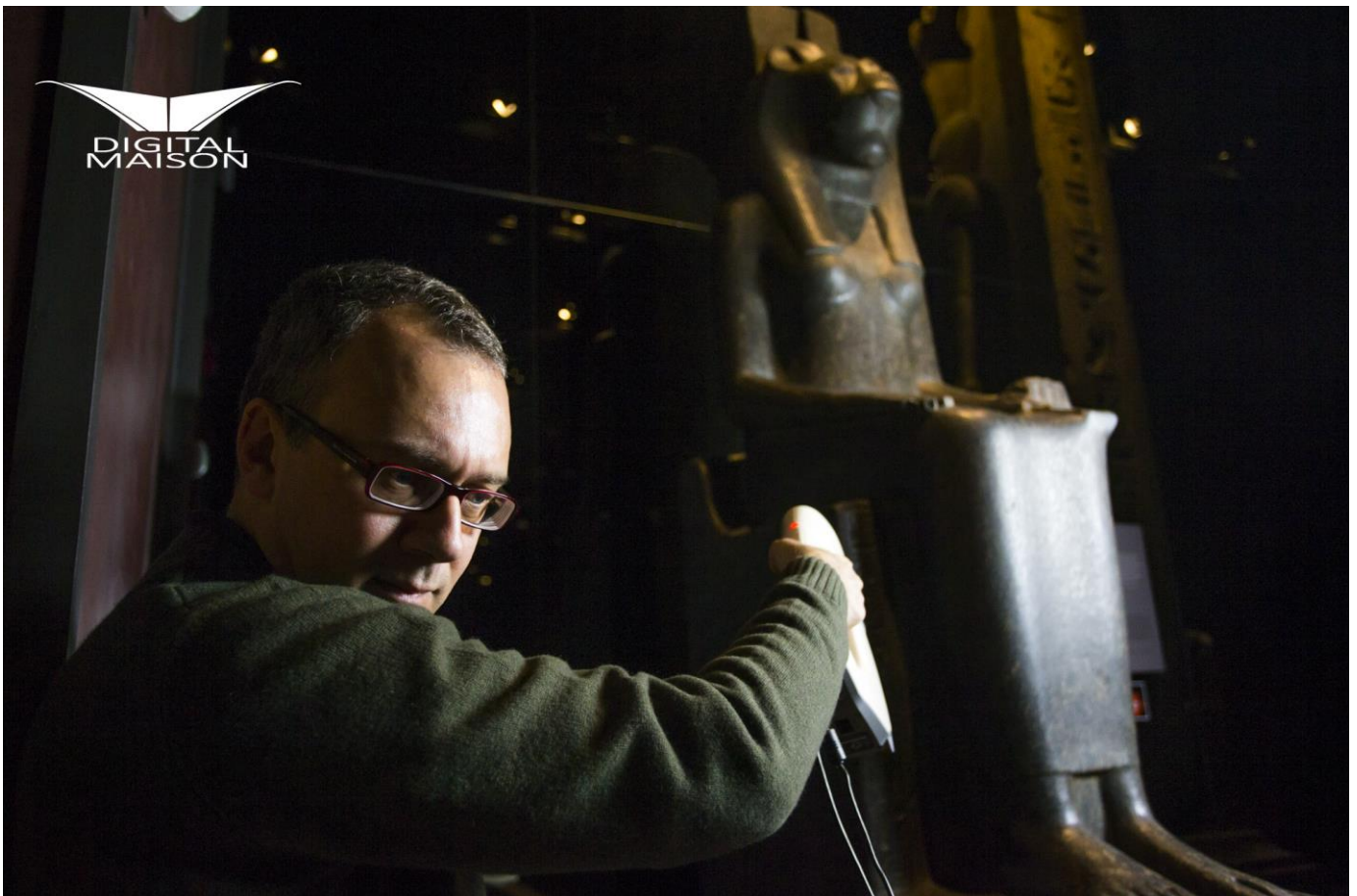
All work was performed with the scanner Artec Eva, whose ease of use and manageability helped consistently some of particularly complex work conditions (size of the statues, tough materials, impossibility of handling some pieces inside the display cases, delicacy of finds). The big part of the work has consisted mainly in post production, because of the amount of data, which have committed some week of work of the whole team.

Each statue, as mentioned, presented a different problem.

- Sphinx, for example, it is placed against a wall mirror, so you are able to perform only about three quarters of the entire statue, compensating graphically the missing parts and paying attention to the differences.



- Thutmosis instead presents a black texture, with hieroglyphic carvings, but in spite of the predictions, the scanner has behaved admirably in the acquisition of the colors.



- Some exhibits were impossible to remove from the display cases, but having a light and handy medium, it was still possible to perform the scan.





- Finally, the most difficult part: the great statue of Horemheb and Amon, where the highest point reaches well over three meters high, and where it was necessary to organize a support structure for the operator.



The operation has produced a series of accurate files for an innovative project that will be unveiled shortly. What is it? Stay tuned!